

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 61.—No. 19.

SATURDAY, MAY 12, 1883.

PRICE { 4d. Unstamped.
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Inscribed to WILLIAM DUNCAN DAVISON, Esq.

SOME LONDON THEATRES: PAST AND PRESENT.

By MICHAEL WILLIAMS.

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ROYAL ITALIAN OPERA, COVENT GARDEN (LIMITED).

THIS EVENING (SATURDAY), May 12.—In consequence of the severe indisposition of Signor Frapoli, Meyerbeer's opera, *L'Etoile du Nord*, cannot be given this evening. Madme Sembrich will, therefore, appear in DONIZETTI's Opera, *LUCIA DI LAMMERMOOR*. Madme Sembrich, Signor Cotogni, Signor Monti, and Signor Ravelli (his first appearance at the Royal Italian Opera). Conductor—Signor BEVIGNANI.

WHIT-MONDAY, No Performance.

Madme Pauline Lucca.

TUESDAY, May 15, VERDI's Opera, *IL TROVATORE*. Madme Pauline Lucca, Madle Tremelli, Signor Battistini, and Signor Mierwinski.

Doors open at Eight o'clock, the Opera commences at Half-past.

The Box Office, under the portico of the Theatre, is open from Ten till Five. Orchestra Stalls, 21s.; Side Boxes on the first tier, 23s.; Upper Boxes, 22s. 6d.; Balcony Stalls, 15s.; Amphitheatre Stalls, 10s. 6d. and 8s.; Amphitheatre, 2s. 6d.

CRYSTAL PALACE SATURDAY CONCERT, THIS DAY, May 12th, at 3.10 p.m. The programme will include Concert Overture, *Mein Heim* (Dvorak), first time in England; Graceful Dance and King Henry's Song, *Henry VIII.* (Sullivan); and Choral Symphony (Beethoven). Solo Vocalists—Miss Annie Marriot, Miss Orridge, Mr Harper Kearton, and Mr F. King. Solo Violin—Signorina Teresina Tua (her second appearance). Crystal Palace Choir and Orchestra. Conductor—Mr AUGUST MANNS. Seats, 2s. 6d., 1s., and 6d.

MADAME SAINTON-DOLBY'S VOCAL ACADEMY.—Established 1872.—THE NEXT CONCERT by the Students will take place at STEINWAY HALL, on THURSDAY Afternoon, July 5th, at Three o'clock. Particulars of the Concerts and of the Vocal Academy can be had of Messrs Chappell & Co., 50, New Bond Street; Messrs Ashbee, Hawley, Spring Street, Paddington; and of Madme SAINTON, 71, Gloucester Place, Hyde Park.

RICHTER CONCERTS.—ST JAMES'S HALL. Herr HANS RICHTER, Conductor; Herr ERNST SCHIEVER, Leader. The THIRD and NEXT CONCERT, MONDAY Evening, May 21st, at Eight. Tickets, 15s., 10s. 6d., 5s., and 2s. 6d., at the usual Agents, and Austin's, St James's Hall.

RICHTER CONCERTS.—Programme of the Next Concert, Monday Evening, May 21st.: Part I.—Overture, *Anacreon* (Oberubini); Scotch Rhapsody, No. 2, minor (A. C. Mackenzie); Schicksalslied (Song of Fate), for orchestra and chorus (Brahms). Part II.—Symphony No. 7, in A (Beethoven).

MADME FLORENCE TRANT has the honour to announce that her SECOND ANNUAL CONCERT will take place at the New PRINCE'S HALL, Piccadilly, on June 19th, when she will be assisted by the following eminent Artists: Vocalists—Miss Clara Samuel, Madme Edwyn Frith, Mr Bernard Lane, Signor Monari Rocca, Mr Edwin Frith, and Mr J. Robertson. Recitation—Miss Cowen. Instrumentalists: Violin—Fräulein Marianne Eissler. Pianoforte—Fräulein Emmy Eissler. Harp—Mr John Thomas. Zither—Herr Curt Schulz. Violoncello—Herr Schuberth. Tickets, 21s., 10s. 6d., 3s., 2s. 6d., Admission 1s.; to be had of the usual Agents; and Austin's Office, St James's Hall.

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SOCIETY OF ARTS PRACTICAL EXAMINATIONS in Vocal and Instrumental Music. The Examination for the London Centre will this year commence on MONDAY, the 11th June. Full particulars on application to the Secretary, H. TRUEMAN WOOD, Society's House, Adelphi, London, W.C.

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ROYAL COLLEGE OF MUSIC.

At the beginning of a formal address to the Prince of Wales, President of the Royal College of Music, the Director of that institution said: "It is now almost exactly fourteen months since your Royal Highness held the remarkable meeting in which your proposition of the Royal College of Music was launched upon the country." Looking at the fact that in the interim no less a sum than £110,000 has been collected, that fifty scholarships have been established, competed for and allotted, the entire preliminary arrangements made, and the college fairly started, all concerned are entitled to claim credit for energy and hard work. Only a little more than one-third of the amount required has been obtained, it is true, and the new Musical Academy starts with fifty scholars, instead of three times that number, but a full development in fourteen months was simply impossible without miraculous agency. No one expected it, and the absence of it in no way abated the satisfaction with which the inaugural proceedings of Monday were regarded by those who contributed to bring them about. It might have been expected that a public ceremony would mark the opening of an institution aspiring to be national in character and due to the personal initiative of the Heir Apparent. The idea, if anybody entertained it, was quite natural, but the distinguished personages in whose hands the matter lay resolved to follow the precedent set four or five years ago at the opening of the National Training School for Music on the same spot. Nothing of a public and ceremonial character distinguished the birth of that short-lived institution, and on Monday the Royal College of Music came into existence with an equal absence of fuss and parade. The entire proceedings were consistently business-like. Brief, and at all points to the purpose, they indicated the quiet self-reliance which is often the best augury of success.

The house presented to the late National Training School by Sir Charles Freake, and now transferred to the Royal College, contains no apartment larger than an ordinary class-room. In view of the modest ceremony of yesterday it, therefore, became needful to fall back upon a makeshift of some kind. The Royal Albert Hall stood almost within arm's length, but an idea seemed to prevail that the College should be sufficient unto itself, and so it was made by fitting up the corridor and vestibule on the second floor as a gathering place for the invited guests. A little ingenuity and taste contrived this very well, no difficulty being experienced in accommodating the visitors as they arrived in quick succession. The company, though limited as to number, included many persons of high social and artistic standing. Thus the Church was represented by his Grace the Primate, the Government by Mr Gladstone, the Lords by the Duke of Westminster, the Commons by Mr S. Morley, the municipalities by the Lord Mayor, and music by, amongst others, Sir J. Benedict, Dr Sullivan, Mr Hallé, Dr Bridge, Dr Stainer, and Mr Barnby; while Lady Folkestone, as a distinguished amateur, bespoke the sympathy of the large and influential class to which she belongs. Within the building assembled, also, the professors and pupils of the college. It was, therefore, a gathering "fit, though few," that gave hearty welcome to his Royal Highness the President, who arrived a few minutes after noon, and was received by the Duke of Westminster, Sir Richard Wallace, Lord Charles Bruce, Mr Gladstone, Mr George Grove, director, and Mr Charles Morley, hon. sec. With the Prince were her Royal Highness the Princess, the Prince Albert Victor and George, the Duke and Duchess of Edinburgh, and Princess Christian. The illustrious party having been escorted to their seats in the corridor, the Archbishop of Canterbury invoked a Divine blessing upon the undertaking; after which Mr Grove stepped forward and read the following address:

May it please your Royal Highness, it is now almost exactly fourteen months since your Royal Highness held the remarkable meeting which assembled at St James's Palace on Feb. 28, 1882, and in which your proposition of the Royal College of Music was launched on the country. It may well be called remarkable—first, because of the place in which it was held; secondly, because of the lucid and exhaustive statement which your Royal Highness vouchsafed to address to it; and, thirdly, because for the first time in English history music was taken out of the domain of personal and professional questions, to which it is too often relegated, and placed upon that national basis which its social and civilizing power entitle it to demand. Your Royal Highness's hearers embraced many of

the most distinguished English musicians of the day, but these were not the main constituents of the meeting. The bulk of your audience consisted of the representatives of the counties, cities, and towns of England, the lord-lieutenants, mayors, and town-clerks of the United Kingdom; while surrounding your Royal Highness on the platform were his Royal Highness the Duke of Edinburgh, the leader of the Government, the leader of the Opposition, the head of the Established Church, an eminent Scotch peer, and the Lord Mayor of London. A meeting so truly national in its aspect gave, if I may use a not inappropriate figure, the key-note of the movement. The hope so long entertained by your Royal Highness and your advisers, that the chief existing musical institution of the country would join your movement, was, unfortunately, dissipated. But the absence of the Royal Academy of Music from your Royal Highness's project was counterbalanced by the active adherence of the towns and cities of the country which, through their municipal officers, with hardly an exception, rallied as if by instinct round a movement so boldly conceived and so happily inaugurated. The key-note thus struck at St James's Palace resounded through the country, and met with a ready and harmonious response. Meetings were speedily organized by the lords-lieutenants and mayors in the provinces. In the short period of fourteen months forty-four meetings have been held—from Exeter, Plymouth, and Hastings in the South, to Newcastle-on-Tyne in the North; from Swansea and Shrewsbury on the one hand, to Lincoln and Norwich on the other; while the great manufacturing and commercial centres of Nottingham, Leicester, Leeds, Bradford, Liverpool, and Blackburn have all testified their interest in your Royal Highness's new institution. In the City of London several meetings were held at the Mansion House, and a remarkable gathering of provincial mayors, under the sympathetic presidency of Sir J. Whittaker Ellis, the then Lord Mayor, gave your Royal Highness an opportunity of again enforcing your views upon your audience. By these meetings, and by the personal exertions of your Royal Highness and your illustrious brothers, a sum of money amounting to over £110,000 has been raised, of which nearly £5,000 was due to the gracious action of her Royal Highness the Princess of Wales. Included in this are four private scholarships founded by the generosity of private individuals, viz.: The Courtenay Scholarship, founded by Miss Courtenay in memory of her brother, Frank Courtenay, Esq.; the Wilson Scholarship, founded by Sir Erasmus Wilson, F.R.S., F.R.C.S.; the Morley Scholarship, founded by Samuel Morley, Esq., M.P., and his two sons, Howard and Charles; the Elizabeth Pringle Memorial Scholarship, founded by her daughter, Lady Harvey, of Langley Park, Slough; and two others have been founded in Australia, one by Sir W. J. Clarke for the southern colony of Victoria, and one by Sir Thomas Elder for that of South Australia. The scholar for the former of these was elected on Feb. 1, and is now on her way from Melbourne to the College. These funds, though not half of what are necessary for the complete realization of your Royal Highness's plan, have enabled you to take possession of this building, erected by Sir Charles Freake, and munificently presented by him to your Royal Highness. They have also enabled you to begin the College with a considerable instalment of the entire plan by founding fifty scholarships for tuition, fifteen of which include maintenance. The professors selected by your Royal Highness for the teaching of the college are such as to give confidence in the quality and range of the instruction. The piano is in the hands of Mr Pauer, Mme Arabella Goddard, Mr Franklin Taylor, and Mr John Francis Barnett. To forward our interests, Mme Lind-Goldschmidt has emerged from her retirement, and singing will be taught by her, Mr Deacon, and Signor Visetti. The violin is in the charge of Mr Henry Holmes and Mr Gompertz; the organ, of Mr Walter Parratt. Counterpoint and composition are taught by Dr Bridge, Mr Villiers Stanford, and Dr Hubert Parry. While among the professors of other instruments are the honoured names of Harper, Lazarus, Thomas, and other ornaments of the English school. Declamation will be specially cared for, and for this the names of Mrs Kendal and Mrs Arthur Stirling are sufficient guarantee. The competition which has taken place throughout the country for the fifty scholarships is in itself an ample proof, if proof were needed, of the justness of your Royal Highness's idea. Following the method adopted in launching the institution, your Royal Highness appealed to the mayors, corporations, and local boards throughout the country, and in the metropolitan districts to the vestries to make known the fact of the competition, and to organize the preliminary examinations, selecting the examiners from the most eminent local musicians. The result was as successful as might have been anticipated. The Municipal buildings were put at the disposal of the college, and the best musicians were prompt to give their services as honorary local examiners, to a task which, in many cases, involved great labour and severe sacrifice. Throughout the United Kingdom

and Ireland 1,588 candidates sent in their names as competitors. Of these, 480 were sent up to the final examination, which was conducted personally in this building by the various professors in sections; and, lastly, before the entire board of professors and myself as director. The result was the unanimous election of seventeen scholars for the pianoforte, thirteen for singing, eight for violin, six for composition, two for violoncello, one for organ, one for clarinet, one for flute, and one for harp. In addition to the fifty scholars, forty-two persons have entered their names as paying students in the college. Time will not allow me more than an allusion to various acts of private generosity by which the college was benefited. Prominent among them is the gift of the library of the late Sacred Harmonic Society through Sir Philip Cunliffe Owen, and various other gifts of pianos, furniture, &c., by Sir Charles Freake, Messrs Broadwood, Messrs Erard, Messrs Chappell, Messrs Holland, and others. The professors, scholars, and students are here awaiting your Royal Highness's notice at the close of these proceedings, and I trust your Royal Highness will believe that we are all alike animated by a sincere and enthusiastic desire to carry out to the full those wise and gracious designs which have brought us to this first step in our career. That your Royal Highness may long live to preside over us and guide us in the right path is our humble and earnest hope and prayer.

That Mr Grove's well-told story of work done and success achieved commanded interest and sympathy need hardly be said, but what most impressed and, it is safe to add, gratified the distinguished company, was the wide area over which preliminary operations had extended. That all England helped to found the college surprised none, but few, perhaps, expected to be told that the antipodean colonies of Victoria and South Australia have each a scholar in the college. Nothing is more likely than that the action of the gentlemen through whose munificence these endowments come will serve as an example to other colonists in other parts of the globe, and not only tend to promote the good of art in our dependencies, but to establish a fresh link between the mother-country and her children. Mr Grove's reference to the professors of the new institution was also favourably received, the name of Englishman after Englishman falling pleasantly on the ear in connection with an enterprise that must be in all essential respects of a national character if it is to contain within itself the elements of vitality.

At the close of the address, his Royal Highness the President rose amid cordial cheers and said

I have heard your address with pleasure, and I feel great gratification in opening to-day the Royal College of Music, in the promotion of which I have taken so deep an interest. I avail myself of this, the first public opportunity that has offered itself, of expressing the deep personal gratification I feel at the manner in which the country has replied to my appeal for aid in establishing the college. There is no class of her Majesty's subjects capable of affording assistance to which I have addressed myself in vain. The Corporation of London and the London Companies have led the way in giving pecuniary assistance; and I owe a debt of gratitude to the mayors throughout the kingdom for the valuable aid they have afforded by granting facilities for holding local examinations essential to the proper selection of scholars. I thank these great bodies for their services, and I trust that I may yet expect from them further help in completing the task so auspiciously begun. I thank the donors of scholarships for their liberality. I thank the general public for the sums they have subscribed at a time when agriculture has been depressed and the prospects of trade have not been encouraging, and, above all, I thank the many kind friends who have responded so cordially and liberally to my appeal for assistance. I have noticed also with the greatest pleasure the contributions for Colonial scholarships that have been given by two eminent colonists, the one on behalf of the colony of Victoria, and the other on behalf of the colony of South Australia. The object I have in view is essentially Imperial as well as national, and I trust that ere long there will be no colony of any importance which is not represented by a scholar at the Royal College (cheers). Much indeed has been done, but I am aware that much remains to be done. I am conscious that I may be thought to have taken a bold step in beginning so great an enterprise, with only the resources at present at my command. But I am unwilling that any delay should take place in giving effect to the generous intentions of those who have already contributed so liberally. I am sanguine enough to think that the example set during the last year by corporate bodies, representatives of the colonies, private donors, and the general public, will be followed in ensuing years. Ours is an institution which admits of almost indefinite extension, for wherever a scholarship is founded, we know now that we shall find a deserving

candidate to hold it. Let me now pass to an account of what has been actually accomplished. Fifty scholarships have been established, of which twenty-five confer a free education in music, and twenty-five provide, not only a free education, but also a maintenance for the scholars. Of these scholarships, half are held by boys and half by girls. I observe with pleasure that the various districts from which the scholars are drawn indicate the wide-spread distribution of a taste for music, and an adequate cultivation of music throughout the United Kingdom. London, with its vast population, sends only twelve out of the fifty. The remaining thirty-eight come as follows: Twenty-eight from fourteen different counties in England, two from Scotland, six from Ireland, one from Wales, and one from Jersey. The occupations of the scholars are as various as the places from which they come. I find that a mill girl, the daughter of a brickmaker, and the son of a blacksmith, take high places in singing, and the son of a farm labourer in violin playing. The capacity of these candidates has been tested by an examination of unusual severity. Each of these scholars who returns to his native place furnished with the highest instruction in music will form a centre from which good musical education will spread around; while those who obtain musical engagements elsewhere will stimulate and encourage by their success the cultivation of music in the places whence they have come. Surely, then, it is not too much to expect that many years will not pass away before our college has so popularised music as to place England on a par with those countries on the Continent which have acquired the distinction of being called musical peoples. I feel, then, that one great object of a College of Music has been secured—namely, the discovery of latent musical ability, and the extension to those who, with great natural gifts, have been blessed with little of this world's goods, the opportunity of obtaining instruction in music, to say the least, not inferior to any which this kingdom can afford. That these words are not the language of exaggeration will be apparent to those who read the names of the eminent staff who have placed their services at the disposal of the college. Side by side with these scholars will be educated a group of paying pupils, who think that music is an art which, if worth studying at all, is worth studying well. They are then prepared to enter on a systematic course of instruction, of less severity and continuance than that of the scholars, but still far removed from the musical dilettantism of those who, induced by fashion, not by taste, to study music, make progress enough to torment themselves and distract their friends, (laughter). I lay great store by the meeting of the various classes of society in pursuit of a common yet elevating study. Such a union softens asperities, inspires kindly feeling between various classes, and proves that all mankind are akin when engaged in an art which gives the highest expression to some of the best and purest feelings of the human heart. The observations I have hitherto made relate only to the Royal College of Music in its character of a teaching body. It is not proposed, however, that the functions of the college should be restricted to teaching. The charter under which we are incorporated provides that the council are to cause examinations to be held of pupils of the college, and of other persons who may present themselves for examination, and after examination to confer on those who deserve of such distinctions the degrees of Bachelor of Music, Master of Music, and Doctor of Music, certificates of proficiency, and other rewards. I propose that this power should be exercised by an independent board of examiners chosen by the Royal College in conjunction with the Universities, and after consultation with the great musical authorities in the United Kingdom. I trust thus to secure an examining body whose impartiality will be above suspicion and capacity beyond all question. I hope thus, through the instrumentality of the Royal College, to raise the standard of music throughout the United Kingdom, and to create a central influence which may be beneficially exercised over all music-teaching bodies who recognize the advantage of a common system of examination. Beyond and above all this, I trust, as I stated on a previous occasion, that the college will become the recognized centre and head of the musical world in this country. It has been a reproach to England that with her vast resources, her large benevolence, her eagerness to instruct all classes of society in other branches of knowledge, one thing has hitherto been wanting—a national institution for music. Yet music is in the best sense the most popular of all arts. If that government be the best which provides for the happiness of the greatest number, that art must be the best which at the least expense pleases the greatest number. I trust that to-day we have removed the reproach. England, by a national subscription, has acquired an institution worthy to be called national, and with the establishment of such an institution we may look forward with confidence to the creation of a National School of Music. England has the composers already; all she wants is a general centre, such as the Royal College of Music, to

which they may resort for mutual aid and common inspiration (cheers). Such are the aims, not mean nor ignoble aims, proposed for the college which we open to-day. It remains for you, gentlemen of the council, to be careful that these aims are fully realized. A young institution requires fostering care and constant supervision. You must not relax your efforts; no pains must be spared to gain fresh support and obtain the establishment of new scholarships. We want much; we are, I trust, entitled to ask for much, of the public. In addition to scholarships, we want more extended premises, a music hall, lodgings for our scholars, houses for masters, and all the appurtenances of a great college. I am sure I may trust to the generosity of the public to supply these wants; but you, gentlemen, must, by your careful supervision, make our institution worthy of support, and no efforts of mine shall be wanting to secure the objects we have in view (cheers). I will say only one word in conclusion. The establishment of an institution such as I open to-day is not the mere creation of a new musical society. The time has come when class can no longer stand aloof from class, and that man does his duty best who works most earnestly in bridging over the gulf between different classes which it is the tendency of increased wealth and increased civilization to widen. I claim for music the merit that it has a voice which speaks in different tones, perhaps, but with equal force to the cultivated and the ignorant, to the peer and the peasant. I claim for music a variety of expression which belongs to no other art, and therefore adapts it more than any other art to produce that union of feeling which I much desire to promote. Lastly, I claim for music the distinction which is awarded to it by Addison—that it is the only sensual pleasure in which excess cannot be injurious. What more, gentlemen, can I say on behalf of the art for the promotion of which we are to-day opening this institution—an institution which I trust will give to music a new impulse, a glorious future, and a national life. Before I quit this room a further duty devolves on me—a most gratifying one, I admit. I am called upon to announce a most gracious act, by which the Queen has been pleased to mark her interest in the opening of the Royal College. Her Majesty authorizes me to say that she proposes to confer the honour of knighthood on Professor Macfarren and Dr Sullivan (cheers). If anything could add to my satisfaction in making this statement, it is this—that these honours are bestowed by the advice of the Prime Minister, who has taken so kind an interest in the promotion of the Royal College, and who could have devised no better mode of celebrating its opening than by recommending that honour should be done on this occasion to music by conferring knighthood on men so celebrated in their art as Professor Macfarren and Dr Sullivan, and that honour should be done to our college by awarding a like distinction to its director, Dr Grove—(renewed cheering)—who, eminent in general literature, has specially devoted himself to the preparation and publication of a dictionary of music, and has earned our gratitude by the skill and success with which he has worked in the difficult task of organizing the Royal College. I have only to add that the Prime Minister by his presence to-day proves that neither the cares of State nor the overwhelming press of business by which he is surrounded prevents him from giving personal countenance to a national undertaking which, if I am right in what I said, is calculated to advance the happiness and elevate the character of the English people (cheers).

The Prince of Wales has long deservedly enjoyed the reputation of being an effective speaker, but it was not so much the manner as the matter of his discourse which carried the entire company with him, and led to a display of cordial feeling that left nothing to be desired. It was natural on such an occasion that sanguine hopes should be expressed as to the results likely to flow from the operations of the college—hopes which, perhaps, are not shared by all when they extend to the speedy acquirement for our people of a musical character. His Royal Highness, however, made a distinct hit when he claimed that the college had already discovered "latent talent," and received within its walls a mill-girl, the daughter of a brickmaker, the son of a blacksmith, and the son of a farm labourer. The Prince could not have better served the cause of the new enterprise than by instancing these cases. They showed that a work had been done such as no other institution, either through want of means or of opportunity, could accomplish. His Royal Highness's announcement that Mr Gladstone had recommended three musicians to her Majesty for the honour of knighthood was particularly well received, loud cheers following the mention of each name. The nominations are, we should say, likely to be generally popular. Professor Macfarren, it is true, is not connected with the Royal College of Music, but he stands at the head of a kindred enterprize, also

under Royal patronage and claiming to be national, and he ranks as the foremost English musician of our time. In any distribution of honours to representatives of art, it would be impossible to overlook the claims of one so learned and able, while all who take an interest in music will feel that the dignity about to be conferred upon Professor Macfarren is no more than his due. Mr George Grove's official position as director of the new college marked him out for some distinction of the kind he is soon to receive, but Mr Grove has other claims, with which the public are more familiar. His services to music are not of yesterday. They began years ago in various ways, they have been carried on with unflagging enthusiasm, and made valuable by great ability. In receiving the reward of Royal recognition, Mr Grove will possess the sympathy of every music lover. The knighthood proposed for Dr Arthur Sullivan is also a recompense for good work done. Dr Sullivan held during some time the post of Principal of the late National Training School; but it may be that the public will more readily associate his new honours with the great ability which has added notable things to almost every department of English music. It was a consciousness of such desert that evoked demonstrations of approval as his Royal Highness revealed the intentions of the Premier. The occasion could not have been better marked, nor could a better selection have been made.

Having concluded his speech, the Prince, accompanied by the rest of the Royal party, inspected the building and the arrangements made for carrying on the various classes. During this time the general company remained in their places, doing so till the illustrious visitors left amid the cheers of a crowd assembled outside. Nothing could have been more simple and unpretending than the whole ceremony, and no proceedings could have been marked by greater cordiality or have given more satisfaction.

—o—
To the Editor of "The Times."

SIR,—Having had the privilege to be present at the important opening of the Royal College of Music to-day, I cannot but believe that Mr Grove's statement may be misinterpreted, in which he said that the hopes had been dissipated of alliance between the new institution and the Royal Academy of Music; and I feel that the fact should be made known that such dissipation has not resulted from unwillingness of the Academy direction to meet the views of His Royal Highness. In proof of this I quote an extract from the report of the present year of the Committee of Management, and shall be greatly obliged if you will give it publicity through *The Times* :—

"Your Committee have to state that the communication to His Royal Highness the Prince of Wales, embodying the resolution passed at your adjourned meeting on March 25, 1882, has been acknowledged by the secretary of his Royal Highness without comment. This communication included a transcript of your reply to the invitation of the Lords of the Privy Council for remarks on the petition of his Royal Highness for a charter for a Royal College of Music in June, 1880, stating the elasticity of the charter of this institution, and offering to modify the working of the Academy in any way, according to their charter, that might meet the views of the Prince of Wales."—I am, dear sir, yours faithfully,

W. MACFARREN,

Royal Academy of Music, Tenterden Street,
Hanover Square, London, May 7.

THE attack of acute neuralgia under which Lady Martin (Helen Faust) has been suffering for upwards of two months has, we are glad to learn, now considerably abated in severity. Her physicians report her to be in the way of recovery, but it will be some time before convalescence can be restored, so great is the exhaustion which has followed upon the protracted continuance of pain of the most trying kind.

CRYSTAL PALACE.—An evening concert, under the special patronage of the Duke of Edinburgh and the Duke and Duchess of Teck, has been organized on behalf of the widow of the late manager of the Crystal Palace, Mr G. W. Reay-Mackey, who died very suddenly on the 15th ult. Madme Valleria, Miss Orridge, and Madme Patey, Mr Edward Lloyd, Mr Frederick King, and Signor Foli have given their services, and Mr August Manns will conduct.

EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 21.

1793.

(Continued from page 254.)

The proprietor of the King's Theatre having at length triumphed over his late opponents, opened for the season, on the 26th of January, with Paesiello's comic opera, *Il Barbere di Seviglia*, in which Morelli and Storace performed with great effect. Cramer was leader, and Badina poet. And on the 5th of February a new serious opera was produced, called *Guischi Agrigento*, for the purpose of introducing Signor Bruni, whose singing was chaste and expressive. If he did not surprise like Mara, he gratified by his plaintive melody. Paesiello added to his fame by the composition of this opera. The manager, who was by late events roused into activity, produced another new serious opera on the 19th of March, called *Teodilinde*. The music, by Andreozzi, Cimarosa, and Federici, afforded ample scope for the transcendent powers of Mara. A new comic opera of Paesiello, entitled *Zingari in Fiera*, was also produced on the 14th of March, in which Morelli and Storace supported their parts with great animation. Storace's part was full of spirit and frolics, which she hit off admirably. The music of this opera is characterized by elegant simplicity.

That extraordinary genius and refined musician, Wolfgang Amadeus Mozart, died on the 5th December, 1792. He was the son of the chapelmastor at Salzburg, and was born in that city in 1756. When only three years of age, he was at all times delighted to be present while his sister received her lessons on the harpsichord; and the child would sometimes, for several hours successively, amuse himself by discovering and playing thirds on that instrument. From this early indication of genius, his father was induced to teach him short airs, and the scholar soon outstripped his hopes. Such indeed was his progress, that at the age of six years he could compose little airs while he was playing, and which his father was always obliged to write down for him upon paper. From that time his whole delight was in harmony, and none of his infant sports gave him any pleasure unless it was contrived that music should make part of them.

His progress was unremitting, and not in that usual degree which escapes notice, but so as daily to excite new surprise. The following remarkable incident, taken from Schlichtegroll's Necrology, is sufficient proof of this: His father one day entering the music-room in company with a friend, found the boy, with a pen in his hand, busily employed. "What are you about there?" said the father. "I am writing a concerto for the harpsichord," was the reply. "Indeed! it must doubtless be something very fine; let me see it." "But, sir, it is not yet finished." The father took up the paper, and at first could discover nothing but a confusion of notes and spots of ink. The boy not knowing how to handle a pen, had continually filled it too full, and dropped it on the paper, which he had wiped with his hand, and then written upon the blots. Old Mozart on examining the work more closely, was enraptured with it. "See," said he to his friend, "how regular and accurate this is! but it is too difficult to be played." "It is a concerto!" exclaimed the boy, "and must be practised till it can be executed:—you shall hear." He then began to play; but it was beyond his powers, and he could not make them understand his meaning.

In the year 1762 his father took him and his sister to Munich, where he played a concerto before the Elector, to the astonishment and admiration of the whole court. He gave no less pleasure at Vienna, and the Emperor used frequently to call him "the little sorcerer." It was here that he first began to exhibit that pride of the artist which is indifferent to the praises of the great when they are known to be ignorant of what they admire; and this character he retained till the day of his death. On one occasion, when the Emperor was at his side, Mozart asked if Mr. Wagenseil was in the room. "He," said he, "will understand me." Wagenseil coming up to him, Mozart said, "I am going to play one of your concertos; you must turn over the leaves for me." His father had only taught him the harpsichord; he taught himself to play on the violin. It one day afforded his father an agreeable surprise to hear the boy play the second violin in concert, and acquit himself to perfection. Genius can see no impediments: proud of his success, he soon afterwards undertook to play the principal part, and he executed it with great correctness.

Mozart's first great musical journey was made in the year 1763, accompanied by his father and sister. Although at this time he was only seven years of age, he had become so celebrated, that his character spread through almost every part of Europe. He was heard in the chapel of the King of France at Versailles, the court being present; and here his performance on the organ was, if possible, more admired than that on the harpsichord. It was in Paris that the first compositions of this infant Orpheus were engraved

and published. These were two sets of sonatas, one of which he dedicated to Mdme Victoire, and the other to the Comtesse de Tesse.

From Paris they travelled to London, where they gave two concerts, consisting of symphonies and other compositions of young Mozart. In one of these concerts, the King being present, a ground bass was put before him, and he immediately accompanied it with a beautiful melody. Six sonatas for the harpsichord were composed by him, and printed in London. These sonatas, when a boy, I studied with great attention and pleasure. They were entitled "A Set of Six Sonatas for the Harpsichord, composed by Wolfgang Mozart when seven years old." The musical trio then passed over to Holland, again travelling through France, and in 1766, after an absence of three years, they returned home. Here the youthful artist continued twelve months in retirement, and dedicated all his leisure to the study of composition, with the most intricate parts of which he soon became familiar. His chief models were Emanuel Bach, Hasse, and Handel.

In 1768 he returned to Vienna, and at the request of Joseph II. composed *La Finta Semplice*, a comic opera, which was approved of by Metastasio, but not performed. He went back to Salzburg in the following year, and was appointed master of the concert in that city; but as he had not yet been in Italy, he commenced his journey for that country in the month of December.

(To be continued.)

MUSIC IN COLOGNE.

(From an occasional Correspondent.)

For some time past the great attraction in musical circles has been Mdme Trebelli. She has just concluded a most successful engagement at the Theatre, and, to wind up, has given an equally successful concert in the "Conservatoriumsaal." Her triumph was complete. The critic of the *Colnische Zeitung* (the leading paper here) remarks, in speaking of her: "Mdme Trebelli is, so to say, one of the wonders of the world, whom we must take as she is—she sometimes makes us shake our head, but soon afterwards we listen with admiring surprise, and then again at other times we are quite carried away. There is not, perhaps, another singer gifted with such colossal means. When she turns on her whole register we feel almost alarmed lest some accident may happen, but the next instant we are entranced by the softest, gentlest whisper, and the most charming bravura it is possible to conceive. Mdme Trebelli plays in the most fanciful manner with tones—the ear listens to the brilliantly-coloured glow and varied multiplicity of her song as it would listen to a tale from the *Thousand and One Nights*." Thus does the staid critic of the *Colnische Zeitung* deliver himself, and the public thoroughly endorse his opinion. Mdme Trebelli was supported by M. Ovide Musin and Herr Westberg. The former gentleman fully sustained his high reputation as a violinist, and proved once more that for him technical difficulties do not exist. This was evidenced by the way in which he performed his part in Anton Rubinstein's A minor Sonata for Piano and Violin (the pianist being Herr J. Kwest), and his rendering of "Variations Séries" on a Gavotte, by Tartini; Prelude and Fugue in G minor for Violin alone, by J. S. Bach; and a "Caprice de Concert" of his own. Herr Henrik Westberg, as the vocalist, contributed his full share to the success of this most interesting and enjoyable concert.

PARIS.—At a recent charming *soirée musicale* given in the salons of M. Campbell Clarke, the esteemed correspondent of the London *Daily Telegraph*, we remarked the presence of the Postmaster General, the Minister of Police, and other *élégantes Parisiennes*, who were received with charming grace by Mdme Campbell Clarke. Among the artists who assisted at the concert were Mdme Carlotta Patti, who sang with remarkable *entrain* a Stornello by Randegger, and with M. Luigi Parisotti, a duet by Rossini; Mdme Hamburger (who gave a Romance by Mendelssohn), Mdme Van Hoornich, Mdme Harkness (a young American violinist), M. de Muuck, the accomplished violoncellist, M. de Pachmann and Mdme Cognetti, a young Italian pianist who overcame with courage and effect some difficult pieces by Liszt. The American dwarfs, "The Midgets" assisted, the "General" reciting a soliloquy from *Hamlet* in a style that would have done honour to M. Maubert. On the following evening a grand *soirée musicale* was given by Mdme Adam, the accomplished directress of the *Nouvelle Revue* at which the American ambassador, M. de Lesseps, M. Ludovic Halévy and other celebrities were present. Among the artists who assisted were M. Marcel Hervey, violinist, and the young Italian tenor Luigi Parisotti, who sang a barcarolle by Tosti and a Serenade by Rossini, with a beautiful toned voice at once delicate and flexible which frequently reminded us of the late Signor Gardoni.

THE MERRY DUCHESS AT THE ROYALTY THEATRE.

Humour, Janus-like, has two faces. One wears a grim sarcastic frown. This is the mask behind which Thackeray and Mr Gilbert utter their biting contempt for human foibles and laugh their Mephistophelian laughs, or howl like baffled wolves at a crowd of silly sheep ; and this is the mask we see most often now-a-days. The other smiles a broad smile, in which there is a tinge of sadness. When we look into this face we may feel rebuked for our petty weaknesses, but we do not lose all hope. We rather feel that satire has taken us gently by the hand, and when the friendly shake is given we shall part good friends and be all the better for the warning pressure. This was the mask assumed by Dickens, which is now worn by the writer who first threw his readers into a strange mood, half laughter, half tears, under the pseudonym of "Dagonet." The quondam king's jester tripped modestly upon the scene, saying his quips and cranks to the shaking of cap and bells. But now and anon he would cast out graver words that went straight to the heart. We all know that to be told of their faults or reminded of their duties in a sweet voice with gentle manner wins over the most refractory children, and we are all more or less children. A child once cried out, smiling through its tears, "If I had made myself I would have made myself good," and this is the cry of many a poor grown-up child, so harassed and hunted, worn and weary, so deafened indeed by the restless roar of the nineteenth century, that only a kindly voice can reach his ears through the din ; and this is the silent cry from many a grave, where the dead are mourned rather by the wind that stirs the waving grass and the nodding daisies than by those they called comrades in the great struggle. It would seem that this universal cry had called forth this counsellor spirit—which is perhaps less humour than sympathy.

The nonsense of life ripples on, a dancing tune, but below there is a low warning note, a terrible pedal bass. The ruthless condemners of their fellows forget this. Dickens never forgot it. The helplessness of humanity was as much a fact for him as his personal identity. It is the same with Mr G. R. Sims, the "Dagonet" of so many admirers. On the stage, or in print, his voice is a pleasant voice, and his absurdities are so agreeable that his hearers or readers find themselves wondering whether life would not roll on smoother wheels if the world as it actually is could be transformed into Mr Sims' world. His human beings are extravagantly silly, but their silliness is not only amusing, but delightful. This is the sensation felt by the audiences who enjoy his newest piece, *The Merry Duchess*. A duchess ought certainly not to run about wooing a jockey. But the running about and the wooing are so provocative of mirth that the circumstances seem not only pardonable but natural. As the plot, if it can be called a plot, works itself out, laughter surges backward and forward until the voices of the actors bid fair to be drowned in the perpetual stream of merriment, and if, when the cheery audience departs, the more thoughtful may wonder what the piece really was, or how and why this or that has been, they forgive the author for having absorbed their mental faculties with mere nothings, because for an hour or two they have forgotten to do more than laugh.

The musical portion of the comic opera is cleverly written by Mr Frederick Clay. If the composer of "She wandered down the mountain side" is less melodious and original than of yore, he has, perhaps, thereby contributed to the lasting success of the piece. For, doubtless, by some serious defect in our nature, it is not always the thing nearest to perfection which is the most attractive, and if the music had been equal to the libretto, *The Merry Duchess* might have missed striking the bullseye of that mysterious target, public favour. As for those who take part in the performance they are naturally infected with the overwhelming gaiety of their parts, therefore none have appeared to greater advantage, and to none can this remark be better applied than to Miss Kate Santley and Miss Munroe, who undertakes the title role.

A. L.

THE MUSICIAN OF THE FUTURE.
(*Little Tragi-Comedy, now in Active Rehearsal.*)

"The Royal College, in developing the musical genius of the country, will do a great work; but its establishment at once directs public attention to a supplementary and scarcely less pressing need, and that is the foundation of a permanent Metropolitan home for National Opera."—*Daily Paper*.

ACT I.

A Public Street in the neighbourhood of the Royal College of Music.
Enter Victorious Composition Scholarship Candidate, accompanied by Fond Parent and enthusiastic Friends.

FOND PARENT (embracing him).—Heaven be praised, my dear boy, for this successful issue! Strange that a Bathing-Machine Driver's child should suddenly have lighted on such a glorious future!

VICTORIOUS CANDIDATE.—It is, my good father, most strange. But, thanks to your discrimination, and to your noticing the peculiar fact that, even at the tender age of three, I could pick out one of Bach's fugues on the kitchen tumblers with a coal-hammer, I was despatched in good time to this glorious Institution, where now £150 per annum, board, lodging, a suit of clothes, and instruction, stimulate my genius, and make me worthy to bear the promising name of Wagner Donizetti Smith with which you, in my infancy, so judiciously and appropriately christened me.

FOND PARENT.—True, my clever modern Orpheus! However, now you may indeed, as you say, be worthy of your modest name. And I shall live to see not only your first but your twentieth Opera take this vast Metropolis literally by storm.

ENTHUSIASTIC FRIENDS.—And so shall we! Heaven bless you! Only send us plenty of paper for the Upper Boxes, and we will rally to support you, we promise you, right heartily. Three cheers for the College and for the triumphant genius it is about to foster. Hip! hip! hip! hurrah!

[They chair the Successful Candidate, making way for five-and-forty others, equally successful, who also emerge in triumph from the College as the Act-drop falls.

ACT II.

An interval of seventy-five years is supposed to have elapsed since Act I.

The Scene represents the interior of a Police-Court. As the Act-drop rises, an Aged Offender is helped into the Dock.

MAGISTRATE (angrily).—What! here again! And on the old charge, I suppose, Mr—what's your name?

AGED OFFENDER (breaking down).—Smith, your Worship! Wagner Donizetti Smith.

CHIEF CLERK.—The usual thing—begging. He has been up over and over again. And he's not the only one. We have had twenty-seven of them this last week.

MAGISTRATE.—Yes, I know the nuisance is getting intolerable; and I must make an example. Fortunately, the "Indigent Composers Act," passed last Session, enables me to do it with effect.

[Refers to it.

AGED OFFENDER (in tears).—Have pity, Sir, on a poor, worn-out, deluded, disappointed, despairing old Musician. I didn't mean any harm—indeed, I didn't. I was only trying to sell a few of these about the streets, and singing some of my own scenes to help 'em off. (Produces nineteen original English operas, with orchestra scores complete.) But nobody will have 'em!

MAGISTRATE (irritated).—Certainly not, Sir. Who do you think is going to take an English opera when there's no house at which to produce it? You ought to be ashamed of yourself, Sir, at your time of life, for writing them.

AGED OFFENDER.—At my time of life! Why, I'm only two-and-ninety. I may still have my chance!—still have my chance!

THE CLERK.—That's what they all say. The College turns out a lot of them, every blessed year, able to do nothing else—but music; and as there's nothing but the Chinese Opera House on the Embankment for them, they're no good; so they wander about in shoals and starve. Why, there were three hundred of 'em carted off by the Emigration Commissioners only last month.

MAGISTRATE.—Well. It is a very bad case. Really the College oughtn't to do this. However, Society must be protected. Six months.

AGED OFFENDER.—Thank your Worship. Thank you. But it isn't the fault of the College. And many years ago there was one praiseworthy effort, I know, to help us. But if the Government or somebody had only started a proper National Opera in the heart of London on a sound and permanent basis, an English dramatic composer need never have come to this. No, he never need.

MAGISTRATE (more kindly).—Very likely not. But, as I said just now, Society must be protected. And now, I'll take the next case.

[Aged Offender is removed, to be brought up again on a similar charge that day six months as Curtain falls.

Punch.

MR HENRY IRVING.—The public dinner which is to be given to Mr Henry Irving, prior to his departure for the United States on a professional tour, will take place at St James's Hall on Wednesday, July 4. The committee formed for the purpose of carrying out the arrangements consists of Lord Coleridge (president), the Earl of Fife, Sir Frederick Pollock, Sir F. Leighton, P.R.A., Sir J. Monckton, Mr W. L. A. Burdett-Coutts, Mr E. Clark, Q.C., M.P., Mr W. Spottiswoode, Mr J. L. Toole, and Mr E. Pinches, hon. sec. The Prime Minister, Lord Granville, and many other distinguished personages have received invitations, and a large and brilliant gathering is expected on the occasion.

TO CORRESPONDENTS.

INQUIRER.—The orchestral conductors during the Carl Rosa's too brief season were Sig Randegger (chiefly), Mr Mackenzie, who directed the performances of his *Colombia*, and Mr Goosens. Mr Rosa himself only conducted on one occasion—the last night of the season.

DEATHS.

On May the 3rd, at 17, Gloucester Crescent, Hyde Park, ELLEN, the beloved wife of EMANUEL AGUILAR.

On May the 4th, at Canonbury Terrace, THOMAS RICHARD CLEAVE, aged 63, for many years connected with the Sacred Harmonic Society.

On May the 8th, at Cadogan Lodge, Carlyle Square, SIR THOMAS TYRINGHAM BERNARD, Bart. (one of the directors of the Royal Academy of music), in his 92nd year.

MR CHARLES DAVISON begs to announce that he has resumed his Pianoforte Teaching. All communications to be addressed care of Messrs Duncan Davison & Co., 244, Regent Street, W.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MAY 12, 1883.

THE WAGNER CONCERT OF THE MEN'S CHORAL ASSOCIATION, VIENNA.*

The number of societies which have got up musical funeral celebrations in memory of Richard Wagner has now been increased by our own Men's Choral Association, who have come forward with a grand concert comprising exclusively Wagnerian music. At first a matter of feeling, these lamentations in concert-form for the dead appear gradually to have dropped down into a vapid fashion. Just as many a lady adopts a fashion which does not become her because "everyone" is supposed to adopt it, the Vienna Men's Choral Association donned a solemn Wagnerian mourning garment that fitted them, above all others, very strangely. We allude to the programme: "Huldigungs Marsch an den König von Baiern," "Pilgermarsch aus *Tannhäuser*," and the "Liebesmahl der Apostel." The last is Wagner's only independent composition for a men's chorus, and the Association would have done better to have been contented with it, and have devoted the other and smaller portion of the programme to good compositions by other masters. The most rigid Wagnerites cannot have expected an exclusively Wagnerian programme from a Men's Choral Association. They did not restrict themselves to such a one at their own mourning concerts; the Commemorative Performance organized by the orchestra of the Imperial Opera-house included Beethoven's Ninth Symphony, and that of the Wagner Association the *Eroica*.† No one, probably, felt the want of again hearing, and in a concert-room, moreover, the "Pilgerchor" from *Tannhäuser*, a piece which has been heard times out of mind; it is exceedingly effective in the operahouse, but to the operahouse it belongs. The Bavarian "Huldigungs March," which is illumined with scarcely a gleam of Wagner's talent, has, it is true, been heard far more rarely, but still often enough. Seeing that a chorus have nothing to do in it, as they have (at least *ad libitum*) in Wagner's "Kaisermarsch," the selection of it for a choral concert of only three pieces struck us as difficult to comprehend. After passing the two outposts in question we came to the "Liebesmahl der Apostel," which by its sacred subject, broad form, and effective treatment, is well adapted for a commemorative performance. This "Biblical scene for Men's Chorus and Orchestra" was composed by Wagner many years before *Tannhäuser* for an especial occasion, and first performed in the Frauenkirche, Dresden, in July, 1843. It remained long

totally unnoticed, and was not held in particularly high esteem even by the composer himself. The whole cantata, comprehensive as it is, seems to have been composed for a single orchestral effect, which, however, we must say is of the most exquisite kind. A good two-thirds of it is taken up by the men's chorus without accompaniment: the Disciples and Apostles are, after Christ's ascent into Heaven, assembled in devout secrecy, their souls filled with fear and discouragement. Suddenly they listen: "What rustling fills the air? O, Holy Spirit, we feel thy breathing round our heads!" Here the orchestra comes in for the first time—an astounding effect led up to with the greatest technical mastery. Violins, tenors, and violoncellos, divided into four, begin a low and magical twittering, over which sustained chords of the flutes, clarinets, and bassoons shine like a faint glimmer of light; the twittering keeps getting louder and louder, and the light growing more intense; the low roll of two kettle-drums is heard, both in C; two others join in, at first with crochets, and afterwards, more vehemently, with quavers; then all the brass enters with a crash, *fortissimo*. Chorus and orchestra unbosom themselves in mighty thunder-claps. As a matter of course, such an effect, after the ear has languished a whole hour in dry vocal composition, is sure of hitting the mark. In this instance, too, it is the perfectly legitimate outcome of the situation, and aesthetically justified. Nevertheless, we own we did not derive from the whole any deep and permanent impression; no emotion extending beyond the purely sensual emotion of the effective contrast. The first and purely vocal part certainly prepares the way for the effect in question, but betrays at the same time the composer's inexperience in polyphonic writing. His efforts to preserve religious dignity and simplicity are not frankly successful. The song of the Twelve Apostles is for the most part carried on *unisono* in a dry declamatory style; what the Disciples sing (first alone, and then with the Apostles) is so un-biblically modern and sentimental that we seem to have to do not with the first Festival of the Pentecost, but with a social Apostolic *Liedertafel*. The languishing chords of the seventh and chords of the ninth, the suspensions and modulations, take us far away from the decorous gatherings of Christianity; they lead us directly to Wagner's romantic Wartburg, before which the baritone, Wolfram von Eschenbach, pours forth in song his love-wounded soul. At the present day, this work, written forty years before *Parsifal*, derives fresh interest from the fact of its already dealing with the poetico-religious motive of the Lord's Supper, with its "Voices from on high," and is singularly suggestive of what is similar in *Parsifal*. These "Voices from on high" were placed by the chorus-master, Herr Kremser, out of sight behind the orchestra (in the large saloon, as it is called, of the Musical Association Hall), and by this arrangement obtained an effect of which no one had previously thought. Indeed, the greatest share of the credit for the admirable success of the extremely difficult work is due to the above gentleman; only by the devoted zeal with which he conducted an unusual number of rehearsals for each of the three choruses: the Apostles, the "Voices from on high," and the two combined, would it have been possible to obtain so satisfactory a result.

EDUARD HANSLICK.

MME ADELINA PATTI has contracted a new engagement for America with Messrs Gye and Mapleson in conjunction, at the same terms offered her by Mr Abbey, the "enterprising impresario" of New York—5,000 dollars for each representation, with 50,000 dollars lodged in advance as security. Messrs Gye and Mapleson, however, agreeing to the same terms, Mme Patti has declined the offers of M. Abbey, and sticks to her old colours. The transaction seems almost incredible; nevertheless, we have the best authority for believing that it is actually the fact.

MR J. H. MAPLESON ("The Colonel") left New York in the s.s. "City of Berlin" on Saturday, April 28th, and arrived in London on Tuesday last, May 8th.

SIGNOR ARDITI, the energetic conductor of the American troupe of the Royal Italian Opera, arrived in London on Tuesday evening, all the better for his lengthened tour, indeed looking twenty years younger than when he left the shores of Albion six months ago. Hard work evidently agrees with the highly esteemed maestro.

* From the Vienna *Neue freie Presse*.

† To appease my over-zealous Leipziger friends, I beg to say that I neither attended, nor wrote a line on the Commemorative Celebration given by the Vienna Wagner Association. The same applies to notices of similar celebrations, for which the Wagner papers overwhelm me personally with marks of amiable consideration.

ROYAL ITALIAN OPERA.

An unusually large audience witnessed the representation of *Marta* on Thursday night, May 3rd, as though to mark in a special manner the first performance of that opera since the death of its composer. If some regard for the memory of Flotow really had anything to do with the numbers who heard his music, so much the better. Granted that *Marta* is not a masterpiece in the sense that *Le Nozze di Figaro* or *Il Barbiere* may be so described, it contains, at any rate, some bewitching melodies that have haunted the world's ear for a generation past. Listening to the "Mezza notte" quartet on Thursday, it was quite easy to understand the full house, and to be one in feeling therewith. The performance served for the re-entry of M. Dupont, who obtained a cordial greeting. As for the representation itself, we may best describe it as of average merit; neither brilliant on the one hand, nor wanting features of interest and attraction on the other. The part of Enrichetta was played by Mdme Repetto, a light soprano, who, if we mistake not, appeared for one night some seasons ago. This lady is, beyond question, an artist of attainment. She has had a good deal of experience, and uses her light, but penetrating voice with facility and assurance. Once or twice, it is true, her intonation was a little at fault, otherwise "The Last Rose of Summer" would have been a more decided success; but, on the whole, and despite a certain absence of charm, it was possible to approve, even to applaud. Mdme Repetto will scarcely hold her own in leading parts against the formidable *prime donne* of Covent Garden; her capacity for usefulness is, however, undeniable. Mdlle Tremelli made a first appearance this season in the part of Nancy, and showed marked improvement as an actress. Vocally, she remains as we have all along known her; the only change, therefore, is one for the better just where it was most needed. Mdlle Tremelli's by-play in some of the scenes could not be overlooked as evidence of a newly-developed talent, or, at the least, of special study. The new tenor, Signor Marconi, passed the test of Flotow's purely vocal music in the way which those who closely observed his Radames were led to expect. He is not destined to rank among the Rubinias and Marios of the lyrical stage. All the same, Signor Marconi can do good service. His acting may be conventional, and his singing occasionally tame, but he knows how to respond to the calls of a strong situation, and there were moments in *Marta*, as in *Aida*, when he stirred the pulse of the house. This is something to appreciate, as operatic tenors go. We should add that Signor Marconi's delivery of "M'appari," though affected by nervousness, obtained, and deserved, considerable applause. Signor Cottogni, as Plumetto, was not wanting—he never is—in merit, but his singing of the "Beer" song utterly lacked taste and judgment. Pausing upon every note that enabled him to show off his voice or to execute a "shake," he entirely destroyed not only the rhythm, but the character of the music. Nothing more absurd can be imagined, and we are tempted to ask whether M. Dupont finds it consistent with his duty to permit such inartistic vagaries. The remaining parts were in the hands of Signor Raguer (Sheriff) and Signor Caracciolo (Lord Tristan). No fault could be found either with the band or chorus.

A large audience welcomed the return of Mdme Pauline Lucca, on Saturday evening, in one of her historic characters. As the heroine of Meyerbeer's last opera, the German *prima donna* long ago made her mark upon the record of lyric drama in England. She will be remembered, perhaps, after some of her successors are forgotten for peculiar qualities which give tone and power to her assumption of the large-hearted and loving African queen. It may be hard to define those qualities exactly; but it would be still more difficult to overlook them, or to deny the strong *vraisemblance* of which they are the chief cause. Mdme Lucca played Selika on Saturday night, with no abatement of dramatic force; rather, we should say, with an increase thereof, due to the experience that, in the case of a real artist, is ever ripening and bearing fruit. Her pathos, as it seemed to us, was deeper, her jealousy fiercer, and her anger more impetuous than in past times, though she did not forget to temper the passion of the woman with the dignity of the queen. Throughout the whole of the fourth act Mdme Lucca held her audience by the directness and truth with which she met the demands of a dramatic situation almost always strained to utmost tension. There was nothing apparently artificial in what she did, hence the power of her efforts, for the artificial on the stage resembles the easily fused substance employed by electricians to guard against accident from an over-strong current—the moment a strain is put upon it it breaks down and the light goes out. The closing scene, where Selika, having nothing left for which to live, inhales the deadly poison of the upsas, was made, as usual, very touching, and brought the performance to a worthy end. Mdme Lucca had no reason to complain of a cold

and inappreciative audience. Her highest efforts were stimulated by applause that came at the right moment and always in proper measure. Inez was represented on this occasion by Mdme Repetto, the lady who appeared in *Marta* on Thursday night. As the Covent Garden version takes away from this character much of its importance, Mdme Repetto easily met the demands imposed upon her, and did her full share towards the evening's success. A much larger part was, however, contributed by M. Devoyod, whose *début* as Nelusko proved to be a success quite out of the common order. In general terms we may describe this artist as belonging to the school of M. Faure, though there are points in which he contrasts rather than compares with that famous baritone. He has a good voice, of extensive upward range, more powerful than that of Faure, but similar in quality, and when forced equally prone to the *vibrato*. M. Devoyod manages this organ with great skill, and executes all his music with the confidence of one who feels strength equal to his task. He is eminently a stage singer—that is to say, he sings through the character whose dress he wears, and is swayed by the emotions proper to it. In this respect M. Devoyod compares favourably with Graziani, an excellent Nelusko, not soon to be forgotten. That the French artist invests the part with the savage picturesqueness and no less savage passion embodied by his Italian predecessor we do not say, but he is even more powerful where tenderness or pathos comes in. The audience promptly recognized the new baritone's merit as actor and vocalist, and heaped upon him abundant signs of unusual favour. M. Devoyod's next appearances will be watched with interest, it being fairly "on the cards" that we have amongst us one who approaches to greatness. The remaining characters were presented in a fashion calling for no remark, nor can either special praise or blame be given to the orchestra and chorus for the work of a strictly average kind. The *mise-en-scène* was much less elaborate and impressive than of old, the pageant in the fourth act seeming to us not only abbreviated but shorn of much of its splendour. Whether this be wise or foolish is a question to the directors, who should also determine with care where the point is beyond which the "cutting" of great operas becomes disastrous.—D. T.

MISS ROSA KENNEY has been making a tour in the provinces. On the occasion of Mr Frank Emery's benefit, May 5th, at the Prince of Wales' Theatre, Liverpool, this charming young artist made quite a "hit" as Mrs Mildmay in the late Tom Taylor's play of *Still Waters Run Deep*.

An undertaking being given by the defendants in the case of Mdme Nilsson *v.* the Royal Italian Opera Company that no more circulars should be issued containing the announcement of that lady's engagement, the motion in the Court of Chancery for an injunction was ordered to stand over until the trial of the action.

SIGNOR ARDITI.—Few foreigners visiting America have more quickly established an individuality, won more friends, and acquired greater popularity in and out of his profession than Signor Luigi Arditi, the conductor of the orchestra of Her Majesty's Grand Opera in New York and London. He sails for home on the 28th inst., but he leaves behind him as souvenirs of his present visit some of his most charming compositions, equal to any that have been adopted by the musical public, and to be found on the pianos of our artists and amateurs. Arditi never goes from America at the close of an operatic season, however, without carrying practical evidences of the social and professional regard that is entertained for him by his host of American friends. Two of these were presented to him on Saturday night at the Academy of Music, on the occasion of the concert given by Mdme Murio-Celli and her pupils, when one of the latter, Miss Alice Maude Whitacre, after singing for the first time his most recent composition, "Forosetta," modestly handed him, in behalf of her teacher, a wreath of laurels and a box containing an exquisite set of silver—fifteen pieces in all, each of which was lined with gold. The general audience saw nothing of this little by-play, but to those who were familiar with the circumstances the incident was extremely gratifying, and Miss Whitacre was enthusiastically recalled to repeat the exquisite song. Arditi expressed his pleasure as a man and artist by rising and extending his hand across the footlights to the fair young amateur, an honour of which any professional would be proud.—*Freund's Daily*, April 19th.

ST PETERSBURGH.—Previously to starting for Odessa, Anton Rubinstein gave two concerts. The receipts of the first amounted to 7,366 roubles, while 8,841 roubles were taken for the second, which was for a charitable purpose, 5,000 roubles going to the Glinka Monument.

CONCERTS.

THE annual concert of Mdlle Ida Henry took place on Tuesday evening at the recently opened Prince's Hall in Piccadilly, and it was satisfactory to find that a room for musical undertakings of modest pretension is now within convenient reach. At present there is a certain coldness in the architectural aspect of the hall, but no doubt the series of large panels on the north and south walls are destined in course of time to receive polychromatic decoration, and this, with the subordinate embellishments in connection therewith, will produce a warmth of effect now unquestionably wanting. The pianoforte playing of Mdlle Ida Henry was heard to advantage in this new locality. The lady in question is well known in musical circles as a performer of general acquirements, and a capable exponent of the modern school. This she proved to commendable demonstration upon the present occasion by the several examples she gave of Liszt, Chopin, Schumann, and Rubinstein, not omitting, it may be mentioned, Beethoven and Mendelssohn, denoting in each case a clear perception of the individualism of the composer in hand, and unimpeachable facility in illustrating it. Her performances were listened to with approval and were duly rewarded with plaudits and re-calls. The programme was enriched with instrumental contributions by Herr Ludwig, the violinist, and M. Hollmann, the violoncellist, the latter awakening special pleasure by his graceful rendering of a Nocturne by Chopin, and a Mazurka by Popper. Songs by Rubinstein, Scharwenka, Levinson and Mendelssohn, were charmingly sung by Miss Thekla Friedländer (accompanied by Mr Zerbini); and Mdlle Lilas Spontini was heard in Schubert's "Ungeduld" and Henry Smart's "Hark the bells are ringing." Extreme nervousness, however, prevented the young lady doing justice to herself. Mdlle Lilas Spontini has youth and good looks in her favour—nature's gifts—to which if she add perseverance in the study of her beautiful art, she will attain, what no doubt is her ambition, the highest rank in her profession.

PHILHARMONIC SOCIETY.—The fifth concert on Wednesday evening attracted an enormous audience. The novelties were a Motet by Cherubini for tenor (Mr Vernon Rigby), chorus and orchestra; a Ballade for orchestra, by A. C. Mackenzie; Signorina Tua in Max Bruch's Violin Concerto in G minor; and M. Pachmann in Chopin's Concerto in F minor. Particulars in our next.

M. PRADEAU, a French pianist of great merit, gave on Friday evening, the 4th inst., the first public concert which has taken place in the new Prince's Hall, Piccadilly; a *locale* that may console artist and amateur for the loss of the old famous Hanover Square Rooms. M. Pradeau played a selection, chiefly from Chopin, with abundant technical means and real musical feeling. Miss Thekla Friedländer, too rarely heard of late in public, again showed her perfect taste and refined style in singing German songs, including two by Beethoven and Wagner.

THE Guildhall School of Music gave a concert at the Mansion House on Saturday afternoon last, under the direction of Mr Weist Hill, in presence of the Lord Mayor. Mendelssohn's "Judge me, O God," and part-songs were very effectively rendered by the Guildhall choir, and vocal and instrumental solos by pupils of the school. Among the most successful vocalists were Misses A. Potter, E. Umpleby, C. Field, and A. Heale, Mr R. Jones, and Mr E. F. Buels. Miss C. Eleison gained much deserved applause by her clever performance of part of a violin sonata by Rüst, and Miss A. Whitley deserves mention for her violin *obbligato* to one of the vocal solos. The slow movement from one of Haydn's string quartets was well rendered by Misses C. A. Wilkes, A. Whitley, P. Wilkes, and A. G. Porter.

M. VLADIMIR DE PACHMANN's pianoforte recital at St James's Hall last Saturday afternoon was one of the musical attractions of the week. The programme consisted entirely of pieces by Chopin, whose music is the specialty by which M. Pachmann has chiefly made his reputation, although his command of other and very different styles has been manifested, notably in his performance of Mozart's D minor concerto at the Crystal Palace. The programme of the recital now referred to comprised Chopin's Sonata in B minor, Fantasia in F minor, Scherzo in C sharp minor, Ballade in G minor, Polonaise in A flat, and other pieces.

The invitation to listen to the performances of the more advanced students of Messrs Franklin Taylor and Oscar Beringer's "Academy for the Higher Development of Pianoforte Playing," was liberally accepted on Saturday afternoon last, and the Marlborough Rooms, where the recitals took place, were crowded to repletion. Some twenty of the pupils were selected to give practical exposition of what they had achieved under the direction of the two eminent professors to whom the institution, now nearly ten years old, owes its origin. The playing generally was highly creditable as exemplifications of the brilliant workmanship now so much in fashion, and, in an instance or two, suggested the probability of future distinction.

The programme was of varied complexion, and contained selections from Mozart, Schumann, Henselt, Liszt, Mendelssohn, Chopin, Weber, Scarlatti, and Bach—a circle of names involving all sorts and conditions of form and vein, and abundant opportunity for securing the "higher development" aimed at by the Academy.—H.

THE Brixton Choral Society gave Mendelssohn's *St Paul* on Monday evening, May 7th, which attracted a large audience, who cordially applauded the singing of the choir and recognized the improving efforts of the local orchestra. Mendelssohn's sublime work calls for no little skill upon the part of the instrumentalists, and if the demand made was not always responded to, it was not so much from want of will as from the inexperience of the players. Time will, doubtless, remove difficulties that to Mr William Lemare, the conductor, may now seem insurmountable. Fairly encouraged by his neighbours, the series of concerts annually given by him will not only provide entertainment, but the best of instruction in classical music. The soloists were Mdlme Worrell, who sang with excellent taste and good effect; Mdlme Raymond, who rendered the consoling aria, "But the Lord is mindful," with true feeling. The tenor music devolved upon Mr Henry Yates, a student at the "Surrey County School of Music," who not only displayed a good voice, but also signs of sound training. He had a good opportunity for exhibiting these qualities in "Be thou faithful unto death." The bass was Mr Lewis Thomas, whose experience and judgment did important service.—A. B.

A CONCERT was given at Kensington Town Hall on May 3rd in aid of the funds of the Kensington Conservative Working Men's Club, before a large audience, including some prominent members of the Conservative nobility. Miss Elise Worth was encored in "Angels ever bright and fair," Mdlme Tatford in the "Miller and the Maid," and Mdlme Leonora Russell in "Come back to Erin." Mr John Cross's rendering of Blumenthal's "Message" was highly appreciated, and he, with Mdlme Tatford, had to repeat the duet, "The sailor sighs." Mr John Cross afterwards sang the "Death of Nelson," and on being encored gave Pontet's "Carissima." Mr H. Millward and Mr M. S. Skeffington contributed songs, Mr T. W. Leete, violin solos; Mr Davieson, two pianoforte solos, and, with Mr J. M. Ennis, shared the duty of accompanist.

On Tuesday evening, May 1st, the Bethnal Green Choral Society gave with genuine success Macfarren's *May Day*, the soprano part being effectively rendered by Mdlme Clara West. The accompanists were, pianoforte, Mr W. West; harmonium, Mr E. T. Temple; conductor, Mr R. A. Slater.

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PROVINCIAL.

CARMARTHEN.—On Saturday afternoon, April 28th, a meeting of the Choral Union Committee of the Archdeaconry of Carmarthen was held at the Priory Street School Church. There were present, —the Ven. Archdeacon James (presiding), the Rev. D. Pugh Evans, the Rev W. H. Sinnett, the Rev. E. Thomas, and the Revs T. R. Walters and Ebenezer Jones, hon. secs. Letters were read from Lord Dynevor and Mr Goring Thomas, apologizing for non-attendance. Twenty-three choirs were enrolled.—We understand that the festivals this year will be held—the first either at Kidwelly or St. Peter's (Carmarthen) on June 19th; and the second at St. Mary's, Swansea, on July 3rd.—On Tuesday evening, May 1st, Mr C. Videon Harding gave his fourteenth annual concert at the Assembly Rooms. The attendance was large, but the hall was scarcely so crowded as we have seen it at previous concerts given by Mr Harding. The singers were Miss Julia Jones, Madame Florence Winn, Messrs Harding and Mills; the instrumentalists Miss L. T. Jones (pianoforte), and Mr C. M. Smith (harmonium). The audience were appreciative but avariciously insisted on no less than a dozen pieces being repeated.

BRIGHOUSE.—A new organ, erected in the Park Church (United Methodist), Brighouse, by Messrs Wadsworth and Brothers, of Manchester and Aberdeen, was opened last Saturday. It is the largest organ in the place, excepting the one recently built in the parish church. The cost has been £500. In the afternoon a recital was given by Dr Creser, organist of the Leeds Parish Church. Tea was served in the schoolroom. In the evening a choral service was held, when Mr J. H. Pearson, organist at the parish church, performed several solos on the organ. The principal vocalists included Miss Norton, Mesdames Barrass, Walker, Wooler; Messrs T. Buckland, and A. Turner; conductor Mr O. Sladdin. A choir of fifty voices gave several choruses with effect. On Sunday special sermons were preached by the Rev. C. Tregoning, of Armley. Mr S. E. Woxton was the organist. A special anthem was introduced.

WORCESTER.—On Wednesday, May 2nd, the officers and members of the Philharmonic Society presented Miss Edwards, who is leaving for America, with an illuminated address expressive of the

esteem in which she is held by them, and of their good wishes for her future welfare and happiness in her new home across the Atlantic. Mr Howard Hadley and Mr J. J. W. Stoyle kindly undertook voluntarily to execute respectively the illumination and engrossment, both of which were done in a most artistic manner and gave unqualified satisfaction. The address was enclosed in a handsome frame.—Mr Done has been authorized to offer to Mr Robert Newth an engagement as second tenor at the Gloucester Festival. Mr Newth made a favourable impression at Dublin, where he sang with Mr Santley and other celebrated vocalists in the *Redemption*; and he was well spoken of in connection with a recent performance by the Sacred Harmonic Society. He was formerly a pupil of Mr Done, and is now engaged in giving instruction at the Guildhall School of Music.—*Berrow's Journal*.

LEEDS.—Dr Spark brought a very successful season to a close last Saturday night, when a large audience assembled in the Town Hall to listen to selections from the works of Jewish composers. The Town Council, at a meeting on Wednesday, last week, agreed to expend £750 in repairing the organ, which has now been in use for twenty-four years. The work will occupy some months, so that there may be few opportunities of again hearing the fine instrument of which Leeds is so proud, before the Triennial Musical Festival in October next. Dr Spark gave selections from Meyerbeer's operas *The Prophet*, *The Huguenots*, and *Robert le Diable*. These were followed by Benedict's grand march in *Malcolm*, and the song, "By the sad sea waves," and *Brides of Venice*; Braham's recitative and song, "The Death of Nelson"; three specimens of synagogue music—one an ancient Hebrew melody, and two by Mombach—and the recital ended with selections from Costa's *Eli*, (including the "March of the Israelites,") the audience showing their approval by frequent and cordial applause. A pleasing feature of the entertainment—although it did not find a place on the printed programme—was the presentation of an illuminated address to Dr Spark from some of the members of the Great Synagogue (Leeds) in recognition of his services on the occasion of Hospital Sunday.

EDINBURGH.—On Saturday afternoon, May 5th, Signora Fabroni gave her annual harp recital and concert in the Freemasons' Hall. This clever lady has been the means of introducing the harp into many of the families of the upper circle in Edinburgh, and her "recitals" are always looked forward to with interest. Signora Fabroni's playing on the occasion under notice displayed her well-known mastery over the instrument of her predilection. Her solos consisted of various preludes, a military march, and, among other pieces, some popular Irish airs, for which she was heartily applauded. Madame Feodor Blume (pianist), Misses Annie Grey and Heideloff, Messrs Stevenson and Walker (vocalists), assisted; and Mr John Hartley was the accompanist.

ILKESTON.—*H.M.S. Pinafore* was performed in the Town Hall on Monday night, May 7, by the members of the Stanton and Hallam Field Church Choirs, under the direction of Mr E. B. Palmer, of Stanton Hall. The room was well filled, and the audience were evidently highly pleased, many of the choruses having to be repeated. The performers were children, but the manner in which some of them represented their respective parts would have done credit to adults. The accessories of the stage were complete, the dresses had received special attention, and the admirable arrangements added much to the success of the performance. The orchestra was furnished by the Ilkeston Harmonic Society. The performance was repeated on Tuesday night, when there was again a full house.

EALING.—The St John's second "Parish Concert" was given at the Drill Hall on April 26 before a large audience. "There was reason for the good attendance," says the *County Times*, "for several favourites in Ealing had promised to assist, including Mr and Mrs Turner of Langley, and Mr Ignace Gibsone, the well-known composer and pianist of London, whose playing was of course the chief feature in the concert, and whose delicacy of touch and intensity of expression charmed all, and most of all those who were best educated in music." Some sketches for violin and piano by Mr Gibsone (dedicated to the vicar of St John's), played by the composer and the Rev. J. Summerhayes were warmly applauded, and the last one had to be repeated. Mr Gibsone also gave a "Prelude" and "Thème Militaire" of his own composition—the last-named being encored; Mr Gibsone responded with his popular "Marche Bresilienne."

WORCESTER.—Mr Sims Reeves' farewell tour has been an unbroken success. In every city and town he has visited eager expectation has culminated in an enthusiastic greeting. On Monday evening, April 23rd, the Public Hall was filled to its utmost capacity, many of those present having to be content with standing room. The audience numbered more than eleven hundred—the largest that has yet assembled in the hall, where Mr Sims Reeves was heard to better advantage than when, in the old Theatre, he sang at one of Mr Pratt's concerts eight or nine years ago. Mr

Sims Reeves first appeared in public thirty-six years ago and began that career on the operatic stage, in which he at once ranked as the greatest of tenor singers. His exquisite taste, marvellously delicate phrasing, and beautiful tenderness have been remarkably preserved, and those qualities could not have been better displayed than in the recitative, "Deeper and deeper still," and aria, "Wait her angels." He was twice re-called. The enthusiastic applause which followed his singing of "My pretty Jane" was rewarded, for he gave another favourite song, "Come into the garden, Maud." "Tom Bowling" was of course loudly encored. Mr Reeves thanked the audience heartily for the warmth of their reception, and assured them that when he retired from professional life, among his most happy recollections would be those of his last professional visit to Worcester. The other vocalists included Miss Clements and Miss Spencer Jones, Mr Barrington Foote and Mr Herbert Reeves. Considerable interest was taken in the first appearance of Mr Herbert Reeves, who has a light tenor voice, and uses it with very good expression. Its sympathetic quality was well exhibited in the song "On the sea shore" (Tours), and being encored he happily chose "The Jolly Young Waterman," which confirmed the good impression made by his previous effort. Mr Nicholson played a flute solo, and joined in two duets with Signor Bisaccia, whose brilliant execution of Liszt's "La Campanella" was encored.

PELLEGRINI.

To Dr Bünge.

SIR.—In your short note, headed "Ini," you mention one "Pellegrini" as a case in point. There was never any such singer, but there was a famous barytone called Pellegrini. You also spell Frezzolini, "Trezzolini." Why?—Yours, MAGOG.

THE ROYAL COLLEGE OF MUSIC.

The subjoined letters have been addressed to the editor of *The Times*:

SIR.—The publication of the Royal Charter and your leader on the Royal College of Music in *The Times* of this day's date induces me to make the following remarks, in the hope that you will give them publicity in the interests of the unsuccessful candidates for scholarships. One of my sons passed the preliminary examination, and went up for the final, as appointed, but was not successful in obtaining a scholarship. The intimation of non-success was accompanied by a suggestion from the director that 'it might be worth the candidate's while to enter the college as a paying student.' That, sir, my son would be glad to do, but unfortunately, the high fee charged, and the condition of payment, render that impossible. The fee for paying students is fixed at £40 per annum, and the whole amount to be paid in advance. Now, sir, the latter is a prohibitory condition to most of the unsuccessful candidates. From the number of my son's receipt I estimate that 500 candidates went up to compete for 50 scholarships, consequently there are 450 disappointed, and among that number there is probably not more than one-fifth that can afford to comply with the suggestion of the director. If the Royal College of Music is really intended to foster a love for the art among the struggling classes it must open its portals a little wider than its present prospectus indicates, and if it sincerely wishes to help the young musicians of this country to obtain a thorough training under its roof it must both reduce the fees and modify the mode of payment. The fees, as fixed at present, are higher than the highest in this country, and nearly treble those of any conservatoire abroad, so that the unsuccessful candidates for scholarships are driven from the doors of the Royal College of Music, which is said to be national to seek admission to cheaper establishments at home or in a foreign land.

The Royal College of Music might easily establish its national character, fulfil its necessary functions, and receive nearly all the unsuccessful candidates, by reducing its charges, and making them payable on easier terms. Indeed, there is nothing to prevent it, if the governing body have the will, by reducing the fees to half the fixed amount to the unsuccessful candidates, so as to keep them in good practice and training, until other scholarships are open for competition, and that would be a concession that would secure the training of the most promising musical talent in the country, and make the Royal College of Music worthy of the national character it assumes.—I am, Sir, yours, &c., * * * * * PATER.

Sir,—In reply to the letter of your correspondent 'Pater,' in *The Times* of to-day, I write to say that the sum of £40 per annum, fixed as the fee for paying pupils at the Royal College of Music, was settled after consultation with a body of the most eminent and practical musicians in England as the least sum that will afford a

thorough musical education. I am glad, however, to inform you that it had been settled previous to your correspondent's letter that the fee of £40 should be payable, not in advance, but at the commencement of each term, in three sums of £15, £15, £10. In this way the 'prohibitory condition' of your correspondent has been removed. The argument of your correspondent's letter resolves itself into a proposal that the Council should aid more persons than they do at present, by the foundation of a very considerable number of exhibitions of small amount. My reply is that the Council are entirely in accord with your correspondent on this point; that they are extremely anxious thus to aid deserving pupils who are not sufficiently advanced to gain open scholarships in procuring their education at a lower fee by means of such exhibitions; and for that purpose they invite the cordial co-operation of the public. The difficulty is that the Council have, at the present moment, appropriated to the utmost the funds which the public have placed at their disposal by the establishment of 50 free scholarships. I take this opportunity of stating that, by the liberality of friends, the College is about to be opened without any expenditure in building, and without any legal expenses, the whole sum subscribed by the public being thus appropriated to the foundation and establishment of scholarships.—I am, Sir, your obedient servant,

CHARLES MORLEY, Hon. Secretary.

Royal College of Music, Kensington Gore, May 3.

—o—

CRYSTAL PALACE CONCERTS.

There have been so many Schubert days at the Crystal Palace, that we cannot in reason expect many more. No man is so rich as to leave behind him an inexhaustible legacy. The last penny will be spent some day, and Mr George Grove and Mr Manne cannot continue for ever drawing on the store left behind him by the Viennese composer. But they are not yet at the end of their resources. Mr Grove believes that a tenth symphony exists somewhere, and is searching for it, much as Galle and Le Verrier explored the depths of space for a planet of whose being they, by a triumph of inductive science, were assured. We hope Mr Grove will meet with equal success. Meanwhile, it was something to hear for the first time, on Saturday afternoon, a work having a good deal of Schubert in it. Amateurs know that the master left behind him an unfinished symphony—No. 8, in B minor—which consists of two completed movements, and a small fragment of a third. They must be aware, too, that among his artistic remains was found another work of the same class—No. 7, in E—also unfinished, but with a difference. The manuscript of the earlier symphony—it was exhibited at the Crystal Palace on Saturday—is one of the most remarkable and interesting things of its kind in existence, if only because it allows us to see Schubert at the desk. Through the evidence here given we know exactly how the composer proceeded in sketching a great orchestral piece. The introduction and a few bars of the *allegro* are all that he completed on paper, for the rest we find merely indications of theme, of distribution, and now and then of accompaniment. Not a single bar is entirely empty, but the cases are very rare indeed in which any bar contains more than a solitary part. It is clear that as Schubert went over his pages in this manner he had all the details laid out in his mind. But they were laid out nowhere else, and when he died they passed with him into the unknowable. So the symphony remained, like the first sketch of a great painting, conveying by hurried and detached strokes no more than the artist's general design. The manuscript, which bears date August, 1821, was given to Mendelssohn by the composer's brother, Ferdinand, and we are told that its new and gifted possessor favoured the idea of himself filling in what Schubert had left blank. If so, Mendelssohn's thought never ripened into action. After his death the sketch passed, through Paul Mendelssohn, into the hands of Mr Grove, by whom it was brought under the notice of Mr Arthur Sullivan, with a view to completion. The English musician proved to be as diffident as the German. Mr Sullivan may have entertained the proposal, but never acted upon it. Then came Mr John Francis Barnett. Bolder than Mendelssohn and Sullivan, he took the score, filled it in, and conducted its performance on Saturday last. We are all familiar with the compound word "Schubert-Liszt"; henceforth our vocabulary includes another, "Schubert-Barnett."

A question arises whether it be quite lawful for one musician thus to complete the work of another, but we shall not argue it here, preferring to consider the act as defensible or otherwise according to the measure of success or failure. Most people so regard it, no doubt, and this made Mr Barnett's venture especially delicate and risky. Mr Barnett is a clever man and a distinguished composer, but one even more eminent might have shrunk from its possible con-

sequences. Happily, our English musician does not hesitate to step where others fear to tread, and who shall censure him for a laudable desire to connect his name with the names of illustrious persons? If a man may be known by the company he keeps, the composer who has set music to the *Ancient Mariner*, *Paradise and the Peri*, and the *Building of the Ship*, may look the whole world in the face. He has been seen walking down the highways of art arm-in-arm with Coleridge, Moore, and Longfellow; why not with Schubert also? Mr Barnett may have had another reason for completing the symphony—a reason based upon fraternal regard for Schubert's intention and credit. The master evidently meant to finish his work, since he added a flourish and the word "Fine" to the last double bar; but by not carrying out his purpose he laid himself open to the charge of resembling Mr Micawber, who, as we all know, was in the habit of saying "Thank God, that's done with," when he had accepted a bill. To the extent of his means Mr Barnett has made impossible such injustice. He has taken up the Schubert bill. We are charmed to add that he has done so handsomely. No doubt there are features in the scoring to which objection might be made, but, on the whole, it shows skill, resource, and judgment almost adequate to the heavy demand upon those qualities. The fact is proved over and over again that Mr Barnett did not go about his work in a jaunty spirit. His handling of every movement displays careful study of what Schubert had written, and an earnest desire to put in no more of his own than could possibly be helped. This wisdom now finds its reward in the approval of connoisseurs, and in their recognition of the result as more distinctly Schubertian than was expected. Taking upon its merits the symphony as it now stands we cannot class it among great works, nor among those compositions of Schubert which reveal some new phase of his genius. Mr Grove asks whether the unsatisfactory form of the first and last movements led Schubert to abandon his task. We would extend the query to the entire work. A year later than the date of this symphony the composer wrote that wonderful fragment in B minor, and it is not difficult to believe that on looking at his unfinished No. 7 he discovered its weakness and put it aside. Naturally, we find melodic charm everywhere, but the themes are rarely distinctive and striking, as we expect Schubert themes to be. Occasionally the wood wind instruments come to the front with delightful effect, the master who loved them well, taking care of these even in his outline. Yet, when all has been said for the symphony that truth allows, the question is forced upon us whether Schubert was not quite right in leaving it unfinished. This implies another question—whether beyond the gratification of curiosity and sentiment anything is gained by its completion. The work was fairly well performed under Mr Barnett's direction, heard with respectful interest, and received with recognition of praiseworthy enterprise and devotion, if not with enthusiasm for the result.

Saturday's programme comprised violin solos by Vieuxtemps and Wieniawski, which served for the introduction to an English concert-room of Signorina Teresina Tua, a young violinist who enjoys great repute on the Continent. Her music enabled Signorina Tua to do little more than put beyond doubt the fact that she is an executant of great ability. Beyond this the evidence given was much too limited for judgment, and we prefer waiting the young lady's more important doings elsewhere before expressing any opinion about her as an artist. The whole of the concert, save the performance of the new symphony, was ably conducted by Mr Manns.—D.T.

SCHOOL OF DRAMATIC ART.—On the invitation of Mr Lindsay, a large and fashionable audience filled the theatre of the institution at Aberdeen House, Argyll Street, on the evenings of April 30th and May 1st. The pieces given were *The Jacobite*, *Lady Barbara's Birthday*, and Offenbach's *Lischen and Fritzen*. The characters in Offenbach's popular operetta were capitally sustained, both vocally and dramatically, by Miss H. Baker and Mr E. Luxmore Marshall, accompanied by an efficient orchestra; Mr John Cross conducted, and Mr J. M. Ennis presided most skilfully at the pianoforte.

The Lord is with thee, Anthem. By G. A. Osborne. (Novello & Co.)—This is a thoughtfully written anthem, in which flowing melody plays an important part. Far too many of our modern pieces of this form depend for their effect chiefly on highly coloured and elaborate organ parts. While fully recognizing the use and importance of the accompanimental settings, the mission of which is but to enshrine and assist in displaying the vocal parts, Mr Osborne has also been mindful to give us good pure melody and smooth part-writing. The full choral portions of the work are well contrasted and relieved by solos for tenor, bass, and soprano. The anthem is decidedly effective, and seems likely to become a favourite.—*Musical Standard*.

ROYAL ACADEMY OF ARTS.

This year's exhibition, opened as usual on the first Monday in May, maintains the high repute gained by that great representative body, the Royal Academy, by more than a century of faithful and honourable service to art and the nation. The habitual visitor, accustomed to the work of men of established reputation, will not find the display altogether destitute of novelty. New men, or a new departure by those known, are generally the objects of his search. And perhaps there is not a little egotism lurking in his breast when assisting to make a reputation. True it is that scarcely ever is there any chance of making an error in attributing the works on the walls of Burlington House to other than their respective authors, for seldom does the famous artist treat his worshippers to a surprise. The public singer is not more constant to his peculiarity of voice, style, and gesture, than the painter to his subject and its treatment. Still, when the attempt is made it is not ungratifying. For instance, Mr R. W. Macbeth in "A Sacrifice" (No. 42) compels the spectator to look at his catalogue to be sure that Mr Macbeth really is the author; so unlike is the theme to that usually selected by him. Possibly the representation might not be so excellent as some made upon the old pattern, but the author in paying his patrons the compliment of a new kind of offering, shows at the same time an honourable ambition to know, and to represent, more than one corner of this big and busy world. It is certainly a far cry from field or fen to a barber's shop; but Mr Macbeth, finding that sentiment can be found in house as well as field, has not been afraid to search this time for a maiden's sorrow in the gossiping work-room of a very matter of fact Figaro. Now, perhaps, in "A Sacrifice," he has depicted the event—a maiden shorn of her glowing locks for gain—a little too tragically. Anyhow, the venture for change provokes interest and curiosity, and should be followed up by him in future efforts. No one could mistake Hook's "Catching a Mermaid" (No. 28) for the work of any other. But, happily, Hook's sea and rocks are Nature's. Hence their charm. By the side of this canvas stands the very man—"J. C. Hook, R.A." (No. 29), by Millais, who has shown the vitality of genius in an embodiment of his brother academician, a vitality that will not fade as long as thread and pigment hold together. This excelling artist cannot possibly gain more honour than he has already earned in portraiture; but he did, many years since, long ago in the fifties, achieve greater distinction in imaginative work than is likely to be accorded him for "The Grey Lady" (No. 58), which, notwithstanding faultless workmanship, tells little or no story, and kindles no enthusiasm. Mr Edwin Long is represented by two figures, "Merab," and "Michal," daughters of Saul. The artist has gone to Handel's oratorio of *Saul* for his characters. Only think, Handel's poet, after being jeered at for a century, comes again to the front! Surely criticism is harmless! Mr Long has made the sisters very much alike; both have well-rounded shoulders, black hair, and flashing eyes. If he painted the two pictures from the same model, there is, then, sufficient to account for the little difference in the scorn of Merab and the love of Michal, for changing expression is scarcely a gift bestowed upon the beauties of the studio, who inspire our artists. In Mr Pettie's "Queen's Scholar" (No. 52) is seen a subdued power occasionally absent from that gentleman's productions. With perfect drawing, and sober colour, the "scholar" shows a reserve of strength in the painter that suggests a potentiality in waiting for a less uncommon theme for exercise. On the other hand, Mr Marks is seen to greatest advantage in "Where is it" (No. 43). Mr E. J. Gregory, the newly-made associate shows versatility in "Piccadilly" (No. 112), and also more than ordinary courage in selecting a subject so familiar and unromantic for the exercise of his powers. Without attempting by tricks of art to make the scene other than it appears to common vision, he has at the same time filled the well-known thoroughfare with a teeming life that has in itself a satisfying charm.

Mr Yeend King takes a step in advance by "Con Amore" (No. 138). A flirtation between youthful lovers is piquantly told, and the dresses worn of the eighteenth century, are cleverly painted. An exercise in music, with which the young lady is supposed to be engaged, is no new thing to Mr King, the son of a gentleman formerly connected with the music publishing trade, for the artist himself was once a chorister of the Temple Church, and therefore a pupil of Dr E. J. Hopkins. His progress in his adopted art is watched with interest by musical friends. Near this picture hangs one called "A Tale of Kassassin" (No. 147), by Mr Lance Calkin, the son of that esteemed professor of music, Mr George Calkin. The young painter surprises his friends—he can have no enemies—by the powerful work under notice. A trooper fresh from the wars is recounting deeds of valour to the occupants of the parlour of an Inn; the child he is nursing pays no heed, neither does the old man near, but the youths, devouring every word, are moved by

adventure and martial ardour, and appear resolved at once to take the "shilling." Neither is the parlour-maid insensible to the recital of manly deeds, for admiration, if not a more ardent feeling, beams from her pretty face. The picture reveals strength, and reminds one of the early efforts of Mr Frank Holl. "These yellow sands" (No. 142), could be painted by none other than Mr John Brett, for it is precisely the same in treatment as former works. The calm sea reflecting the motionless clouds, the granite rocks stained by sea-weed, the yellow sands—scarcely yellow, however, this time, Mr Brett—the extended shore, nursing the quiet sea in its lap, the resting sea-gull, all these once more present a longed-for scene of peace. Mr Brett's art, if monotonous, is so healthy and pure that he need not fear the public will ever tire of it. There is something about "Corrie, Isle of Arran" (No. 157), by J. MacWhirter that irritates the eye. What is it? It is not the road bending upwards, for that is cunningly drawn, it cannot be the wooded hill sloping down to the sea, for that is natural; it is perhaps the unblending, patchy colours, that rob this well-planned scene of its attractive charm. Sir F. Leighton embellishes the walls of gallery No. 2 by "A decorative frieze for a drawing-room in a private house," entitled "The Dance" (No. 158), in which perfect draughtsmanship is heightened by grace of action, and clever invention; and also by one of those delineations of female beauty—"Vestal" (No. 220)—for which he is renowned. Perfect in line, and tender in colour, there is in the eye an expression which indicates that the painter is also a poet. What a contrast does the picture next it make! Van Haanen's "A Mask-shop in Venice" (No. 224) belongs to another world. The former treats of high, the latter of low, life. But Van Haanen's work is remarkable for strong colour, for well-massed light and shade, and for humour with its attendant pathos. The old woman keeping shop is not moved by feeling, nor is the younger female in the back-room exercised with sentiment; the boys peering into the dark apartments may look surprised; but the spectator sees written on the battered mask, and on the dirty masquerade dress, the words—"Vanity, all is vanity." Mr Henry Woods has something in common with Van Haanen, and shows that relation in "Preparations for the Communion" (No. 179) by vigour of colour and force of character. A young girl, dressed for the "communion," stands in bashful attitude to be gazed at by her relations and neighbours. The priest is either moved by her innocence, or her beauty; whilst the mother, looking up into his face, seems to say that once she was as pleasant to look upon; the father is teasing her, and the surrounding women, both young and old, are enjoying the game of plaguing the bashful lass. The picture that will be the best abused, and the most stared at this year, is Frith's "The private view" (No. 163). The grouping of the illustrious persons that figure in the scene is not so bad, for Mr Frith is master of that branch of his art; but he has, unfortunately, given likenesses of the individuals which, by the way, are generally caricatures. Our musical knight, Sir Julius Benedict, can scarcely be recognized, whilst the renowned George Augustus Sala looks as if he had lost the bright intelligence which ordinarily beams from his somewhat Cromwellian face. The painter has been more successful with the form and lineaments of Mr Oscar Wylde, who retains the languid presence which has made him remarkable. A lady, with a huge sunflower, likewise has all the characteristics of that drooping sentiment common to "view days." Yet these worthy people, looking out of the picture to the spectator, appear so afflicted with mental debility as to cause pity and sadness. Of course, Mr Frith, as a chronicler of life of the present day, is not responsible for the health and sanity of his subjects; still, it is to be regretted that the artist has made the entire assemblage dull and insipid.

PENCERDD GWYFFYN.

STUTTGART.—The model of Johann Sebastian Bach's Statue has been on view in Professor A. Donndorf's studio, previously to its being sent to Howaldt's in Brunswick to be cast in bronze. It is ten feet high and considered one of the finest specimens of plastic art produced during the last ten years.

BRÜNN.—After a long illness, Agnes Tyrrell, favourably known in Austria as a composer, has died in this her native place. Several of her compositions have been publicly performed. She never printed anything, but has left works of all kinds, including an opera.

DRESDEN.—The management of the Theatre Royal have addressed a circular to the members of the dramatic and the operatic company as well as of the orchestra, calling their attention to the clause in their engagements which forbids them to take part in any concert or performance, even in a private house, without express permission. The reason assigned by the management for the step they have taken is that the appearance elsewhere of artists attached to the Theatre Royal is prejudicial to its interests.

WAIFS.

Professor Macfarren, Principal of the Royal Academy of Music, we understand, has declined the honour of knighthood which has been offered to him.—*Times*.

At Mr John Boosey's London Ballad Concert this morning, (Saturday) excerpts from Mr Goring Thomas's successful opera *Esmeralda*, will be given, viz., the tenor song, "O vision entrancing," by Mr Lloyd, and the "Swallow Song," (with chorus), by Mdm Lemmens Sherrington. M. Vladimir de Pachmann will also assist, by playing several of Chopin's most admired pieces.

We regret to hear that owing to a variety of untoward circumstances—not the least being the illness of Mr G. Wills, the librettist,—Mr Frederick Clay has felt himself obliged to abandon his new secular cantata, *Sardanapalus*, which he was writing for the Leeds Musical Festival. Mr Clay has offered to take a subject and begin another cantata *de novo*, but the Festival committee do not feel justified in running the risk which this would involve.—(By telegraph).

Verdi was recently in Milan.

Massenet is busy on his new opera, *Manon Lescaut*.

The Teatro Nuovo, Padua, is to be re-named Teatro Verdi.

A new opera, *Hermosa*, by Branca, has been given at Florence.

Pierson's posthumous opera, *Fenice*, has been well received at Dessau.

Mdme Gallmeyer has returned from America and is now in Vienna.

Borghì-Mamò was greatly applauded as Selika, in *L'Africaine*, at Seville.

Alceste Lunel, publisher of the *Livorno artistica*, has died at Leghorn.

Gaston Salvayre, the composer, has married a lady named Houssard.

Tamberlik, with his Italian opera company, will shortly visit Cordova.

The Teatro Goldoni, Leghorn, will shortly open for musical performances.

There is no truth in the report that Gayarre is re-engaged at the San Carlo, Naples.

Theodore Thomas will leave America for Europe in August, and return in October.

The Conservatory of Music, Sondershausen, opened on the 5th ult. with 55 pupils.

A performance of Handel's *Joshua* has been given by the Quartet Association, Barmen.

Stagno, the tenor, having declined the offers made him from Madrid, is now in Rome.

Weber's *Oberon*, with F. Wüllner's version of the book, has been well received in Cologne.

Mdme Trebelli appeared with great success at Cologne as the heroine of Bizet's *Carmen*.

Joachim, de Ahna, Wirth, and Hausmann, recently gave a concert in the Gewandhaus, Leipzig.

The tenor, Engel, has decided on changing his name to Engelini.—(Engel-ninny!—Dr Blügge.)

According to *Freund's Daily* (New York), Mapleson's profits for the season just closed were 50,000 dollars.

It is said that Mr Mapleson next season will have an Italian opera company in Havannah as well as New York.

Signor Parisotti (from Rome), a young and favourite tenor of the *haute société de Paris*, has arrived in London.

Professor Rappoldi, who, like Joachim and Hellmesberger, studied under Böhm, has been playing in Nuremberg.

The much loved Aimée will head a French buffo opera company, under Maurice Grau, in the States next season.

Levy, the cornettist, is engaged for 500 dollars a week and board to play in Philadelphia during the summer season.

Kellermann, "Court Pianist," is appointed master at the School of Music, Munich, in place of Bärmann, resigned.

Verdi has resigned his seat on the Artistic Committee appointed by the Italian Government. Lauro Rossi succeeds him.

Der schöne Niklaus, buffo opera by Lacome, has been produced at the Theater an der Wien, Vienna, with doubtful success.

The President of the Venezuelan Republic has conferred the cross of Simon Bolivar the Liberator on the tenor, Lorenzo Abrugnedo.

The concert-season, under the direction of Léon Jehin and Théophile Herrmann, commenced at the Brussels Waux-Hall on the 3rd inst.

The production of Bottesini's *Ero e Leandro*, in Milan, has been retarded by the illness of De Vere. Ricci, however, will sing in her place.

Professor Rheinberger, Munich, has been created honorary member of the Paris Society of Musical Composers, for his *Legende Christophorus*.

From October next to April, 1884, the Théâtre de la Renaissance, Nice, will be open for Italian opera under the management of Taddei.

Emma Thursby, accompanied by Maurice Strakosch, E. Neupert, and Karl Formes, has started on another concert tour in the United States.

Mdlle Clotilde Kleeberg, a youthful and talented pianist, who made so great a sensation in Paris last season, has arrived in London.

A buffo opera, *Il Carnevale di Piripicchio*, has been produced at the Teatro Quirino, Rome. The composer, Spinelli, is just eighteen.

Emilia Tagliana took leave of the Berlin public on the 1st inst., when she appeared at the Royal Operahouse as Violetta in *La Traviata*.

Benjamin Godard took part in the last concert of the Brussels Association des Artistes Musiciens, and conducted some of his own compositions.

In the last scene of *Safso*, wherein she sustained the title-part, at the Teatro Garibaldi, Treviso, Virginia Donati had the misfortune to break her leg.

Gounod has written to the President of the New Society of Music, Brussels, thanking the members for their recent performance of his oratorio, *The Redemption*.

Vien, editor of the *Progrès Artistique*, has written to the Municipal Council of Paris requesting them to name one of the streets after Georges Bizet.—(Bravo, Vien!—Dr Blügge.)

The comic opera, *Der Ritterschlag*, by Hermann Riedel, conductor at the Ducal Theatre, Brunswick, where it was first produced, has been performed at the Stadttheater, Hamburgh.

At the six-hundredth anniversary of the consecration of St Elisabeth's Church, Marburg, Franz Liszt's *Legende der heiligen Elisabeth* was given by the Academical Concert Union.

A grand concert will be given by the Municipality either in the Gardens of the Buen Retiro or in the Parque de Madrid, in honour of the King of Portugal's visit to the Spanish capital.

The Italian season at the Teatro San Fernando, Seville, was brought to a close with two acts of *I Puritani*; the "Shadow Song" from *Dinorah* (Gargano), and the grand tenor air from *Il Trovatore* (Stagno).

Etelka Gerster and Franz Ondricek start next month on a concert tour to commence in Copenhagen and include, among other towns, Amsterdam. Gerster has been much applauded at Vienna as Gilda, in *Rigoletto*.

After a tour of nearly two years in America, Mdme Terese Liebe, the violinist, and her brother, M. Theodor Liebe, the violoncellist, accompanied by Mdlle Marie Herrnlecher, are expected to arrive in London within the next few days.

On the occasion of the *fêtes* offered by the Municipality of Turin to the Duke of Genoa and his young bride, in addition to a *Serenata di gala* at the Teatro Regio, Angelo Neumann's company will perform Wagner's *Nibelungen Tetralogy*.

The managers of the Brussels Monnaie recently offered a prize for the best ballet, as they had previously offered one for the best comic-opera book. Eleven ballets were sent in, and the prize was awarded to Paul Bertier for his *Bulbul, ou le Poète et l'Etoile*.

Mr William Dorrell has returned to town from his residence in Sussex. We hope to have the pleasure in the course of the season of hearing some of his new vocal and instrumental compositions, on which it is rumoured he has been at work during his retreat.

Abbey having avowed his intention of engaging in England several leading instrumentalists for the opening of his operatic season at the Metropolitan, New York, the Mutual Protective Union of Musicians have resolved that he shall not complete his orchestra from the ranks of that society.

Miss Hope Glenn made an instantaneous and pronounced "hit" at the Nilsson concert at Lincoln Hall, Washington (U.S. America), and her songs were unanimously re-demanded. The impression she made was most favourable, and will always insure her a warm welcome from Washington audiences. Her voice is a delicious contralto, pure, singularly sweet, and insinuating in tone, and is used with the most marked effect. Her execution is peculiarly charming because of its ease and grace, and she rendered her numbers with beauty of expression and depth of feeling that made them doubly sweet.—(From our correspondent S. S.)

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1864. Tradition says that the old melody of 'The Beggar Boy' was once sung in the days when she was a poor child by the distinguished artist now known as Mdme Christine Nilsson. Included in the Danish songs is the traditional 'Dannebrog,' the music of which is attributed to one 'Bay.' It would be interesting to inquire the foundation for this statement, as the origin of the Danish National Anthem was generally understood to be unknown. The tradition of the 'Dannebrog Banner,' which, in 1719, fell down from heaven to bring victory to the Danish arms, is duly recorded in a footnote. Most of the Dutch songs given date back to the sixteenth century; and there are besides three songs by W. F. G. Nicolai, and one Flemish song. Altogether eighty-three of the national songs of northern Europe are included in this valuable and interesting book. In future editions a larger preface or more footnotes, giving further particulars of the old songs whose history is known, would be welcome. Equally interesting are the songs of Eastern Europe, recently issued by Messrs Boosey, and likewise edited by Mr and Miss Kappey. Among the thirty-four Austrian songs, the large majority are *volkslieder*, and they include Tyrolean, Styrian, and Polish songs, two of them by Chopin. These are followed by twenty-three characteristic specimens of Hungarian songs giving a very fair idea of the peculiarities of Hungarian music, and comprising modern songs by Liszt, and some traditional songs of Bosnia, Moravia, and Dalmatia. The first of the Bohemian songs is the 'War-song of the Hussites,' once, it is believed, the national song of the country. A few specimens of Servian, Swiss, Greek, and even Turkish melodies. The last are very peculiar; and the peculiar intervals common to this and other Eastern music are claimed by some to have been handed down direct from the music of the ancient Hebrews."—*Figaro*.

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